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A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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A COMPARATIVE VIEW OF THE VOCAL WRITERS OF THE PRESENT DAY, AND THOSE OF FORMER TIME.

BY SAMUEL WEBBE.

(Continued from Vol. I, page 133.)

IN the conclusion of a former paper, the writer has remarked on the preference generally given by our concert singers to *stage* songs, notwithstanding the incompleteness of effect to which they may, in some cases, be subjected. This preference, however, will still be a gain to the auditor, if thereby the singer's stronger feeling and more effective exertion be excited; as, on that feeling and exertion the charm of his performance must surely depend. Italian songs have, for time immemorial, formed the bulk of our concert singing; and these have been pretty constantly transferred from the Italian drama, thereby affording the best chance for something characteristic, and that might be expected to interest our concert auditories. But the great bulk of those amongst the Italian lyrists, who appear to have been entrusted with the affair of furnishing the libretti for the operas—always excepting the elegant and pathetic Metastasio, and two or three others, predecessors of this charming poet, have generally furnished a most vapid and insipid *matériel*, saturated with *Iddio mio's*, *destino crudele's*, *tanto rigor's*, &c., and affording nothing that could rationally excite the fervour of the musician;* and thence, poet and musician together, as might be well expected, operating but slenderly on the energies of the singer. The result, therefore, of these performances, in our orchestras, has generally been destitute of emotion or enjoyment.

* It is a curious fact, and might seem to controvert the natural inference here made,—that the genius of the vocal writer must be called into action, by the good sense and feeling—at least, if not fervour—of the poet; that the instances are several, in which Mozart has condescended to attach his delightful melodies to mere namby pamby! Beethoven again has actually lavished his beautiful cantata 'Adelaide,' upon a jumble of rhapsodical bombast!

Reverting to the fervid and elegant Metastasio, and to a few choice dramatists and lyrists of a still earlier date, it is impossible the mind should not at the same time turn to some of the splendid exceptions to the insipid strains above quoted, with which they have furnished us, and to those charming syrens whose names are identified with them, as having, notwithstanding their pristine excellence, still raised them to that higher eminence, which, in the present day, they hold in the public estimation. Among the most impressive of these may be named, the 'Che farò' of Gluck, and the 'Ombra adorata' of Zingarelli, as given by the eminent Pasta; and the 'Deh parlate' (surpassing even those, as of higher poetical eminence) of Cimarosa,—and which, happily for the fame of its author, has fallen into the hands of that enchantress of song Malibran de Beriot. The writer of this article was one of a multitude who had the good fortune, between two and three years ago, to hear this pious and emphatic effusion, delivered appropriately in a church, at one of the country festivals, by this most fascinating singer; and a more deliciously heart-moving strain he never remembers to have enjoyed. A short extract, adverting to this particular performance, from a succinct account, given at that time of the festival music generally, the writer conceives, may not be here unacceptable, as marking the profound admiration with which this extraordinary singer was regarded on that occasion.

"Madame Malibran's execution of 'Deh parlate,' from the 'Sacrificio d'Isaaco' of Cimarosa, was certainly the prominent feature in this morning's performance: words can with difficulty be found to convey an adequate idea of its intense excellence, both in the feeling and the execution. Amongst her ornaments—all most classical—and in strict consonance with the pathos and solemnity of the scene, there occurred one so novel, and, in the situation, so exquisitely expressive of profound sorrow, that it is worthy of a detailed description. Suffice it to say, her cadence started from the G third space below the staff in the treble clef; when she at once leaped to the double octave, and then descended in the chromatic scale to the original note.

"Had Mme Malibran's *portamento*, of two octaves extent! been at the short distance of a 3rd or 4th, it could not have been effected with more exquisite smoothness or seeming closeness; and here we have also the curious instance of a course of notes, (the chromatic scale) which is, in its usual employment and treatment, not worthy to be otherwise defined, than as a fantastical deformity,—absolutely transformed, by a moderated motion and a subdued intonation, into an expression of bitter grief and horror!"

The commencement of the *Rossinian* era, (as it may not, perhaps, be too high a distinction by which to designate the appearance on the music horizon, of that operatical luminary—*Rossini*.) has given to

Italian singing, even in our concerts,—to which all the favourite opera songs of this prolific genius have been transferred,—a liveliness of interest and emotion which, certainly, have been rarely witnessed in the days of the Bertonis, the Anfossis, the Sartis, &c. It must not, however, be forgotten, that the gran maestro of modern time, owes much of the brilliant success attending his career, to the prodigious enlargement of orchestral power and effect. The writer of these remarks, though fully alive to these advantages, and to the high merits of the master-band that employs them,—is still amongst those who sigh, notwithstanding, for an occasional recurrence to the soothing strains of Sacchini, Paesello, Rauzzini, &c.; who that has a genuine taste for sweet melody, and that obtains a hearing,—too seldom, alas! afforded,—of Shield's 'Rosina,' Linley's 'Duenna,' &c.: will sustain any diminution of his former enjoyment of the lovely airs, 'Henry culled the flowret's bloom; ('Questo ciel'—*Sacchini*); 'By him we love offended' ('Fuggiam dove'—*Rauzzini*); 'Hope told a flattering tale' ('Nel cor più mi non sento'—*Paesello*); &c. by comparison with airs of later date?

The writer has to apologise for a rather long digression from his professed object, viz. that of comparing the English composers for the concert room, as before done regarding composers for the church and the stage. He has already noticed, in the outset of his remarks on this branch of composition, in a former number, the frequency of transferring English *stagesongs* to the concert room, and the partial disadvantage which a scena will thence sustain, where its interest depends, in some measure, on the stage machinery. It is but rarely, however, that songs thus transferred, are of such strength of character as to awaken this regret, especially if they be native English; (those adverted to in a former number, were both translations from the German).

An accomplished concert singer, (by the way a comprehensive title; and certainly embracing good sense and feeling) may, even in the performance of a stage song, do full justice, in nineteen cases out of twenty, without the aid of locomotion or gesture,—or anything beyond the inflections of the countenance and the modulations of the voice, as acted upon by the sentiment to be expressed. Concert songs, the writer conceives, may be legitimately distinguished as requiring the aid of the orchestra, distinct from ballads,—which belong more properly to the class of *chamber music*,—hereafter to be remarked upon.

A concert song in the abstract—that is—a song which is neither borrowed from oratorio nor opera—the writer believes to have been, at all times a very rare production; for though, upon a retrospect of our old concert programmes of fifty or sixty years past, we can enumerate among others, the revered names of Purcell, Boyce, Arne, M. Arne, Linley, Arnold, Shield, &c. it is to be doubted whether, in a single instance, a song is to be found that may not be referred to some opera

or oratorio. Notwithstanding, therefore, what the writer conceives to be the exceeding paucity of composers expressly for the concert room, in the present day, and for the last thirty years, he is of opinion they will still outnumber those of a remoter period.

We have concert songs—several—from Mr. Bishop; from Dr. Calcott a few; from Dr. Clarke, Mr. Horsley and others, a few; (two of the above gentlemen, Dr. Calcott and Mr. Horsley, it may be observed, have in thus directing their labours, gone out of their more natural path—that of *glee* writing). Without at all detracting from the great merits of the various productions of the other parties above adverted to, ‘The Angel of Life,’ by Dr. Calcott, must be admitted to have established a very pre-eminent claim to notice. There are two circumstances, however, which must be allowed to have greatly aided its distinguished success, over and above its intrinsic excellence, viz. the great popularity of Thomas Campbell’s poem, ‘The Pleasures of Hope,’ from which he drew the words; and the emphatic and charming singing of Bartleman, for whom he wrote it; and who was also a prodigious favourite, at the several concerts, at which he was continually introducing it. By the way,—something much resembling the above fortunate contingencies appears to have attended a production of comparatively late date, by this gentleman’s son, Mr. W. Calcott, viz. ‘The Last Man,’—which is also a distinguished poem of T. Campbell’s—and has also been taken into favour and sung by Mr. H. Phillips, who has been sometimes designated ‘the modern Bartleman,’ with which designation, he may, upon the whole, we conceive, feel somewhat flattered; though, it is but justice to say, at the same time, that there were certain points of excellence in Bartleman’s singing which Mr. Phillips does not exactly reach,—there were defects also which he escapes.

The writer has assumed, as a circumstance contributing to the success of the composers of the above songs, and their establishment in the estimation of the public, the choice of popular and well-known poems, on which to exercise their skill; and which, being marked by a strength of expression that this poet possesses in a high degree, would certainly excite their utmost efforts. This advantage alone, however, is not always available to the same favourable result, as appears from the very fine and impressive poem, by the same poet, ‘The Battle of Höhenlinden,’ having been set to music by three or four different composers of acknowledged reputation, yet attracting scarcely any notice. One of the composers in question, being himself a singer, has thence derived the opportunity of now and then introducing his song, by singing it himself; thus, also, getting it sufficiently into repute—as it is unquestionably an excellent song—to induce occasionally some other singer to bring it forward. Another of the composers put his song,

many years ago, into the hands of Mr. Braham, who professed to admire it, and readily introduced it; but the song, not having been encored, (the composer was put in mind that, with certain favourite singers, an encore was a *sine quâ non* as to any repetition subsequently of a new song) or from some other cause, was never honoured with Mr. B.'s farther notice. One cause of the non-repetition, assigned to the composer (but not by Mr. B. himself), was that the accompaniments were too attractive, and thus subtracted a little of that notice of the auditory which Mr. B. was unwilling to divide in any degree. This must, however, have been an error, and an injustice to Mr. B., as he has been, throughout his long career, continually singing the pretty cantata of 'Alexis' (Dr. Pepusch's), Handel's favourite songs, 'Gentle airs,' 'Softly sweet in Lydian measures,' &c.; and therein not only dividing with Mr. Lindley the notice of the audience, but actually giving up to him, much more than his rightful share of the attraction and the display. The writer, indeed, has been disposed, upon repeated hearing of these, and other of the sweet and pious strains of Handel, as delivered by Mr. Braham and his coadjutor Lindley, to concur in sentiment with the critic of the music, at one of the festivals, not long since, who, after charging Mr. L. as above, with assuming an undue share of the attraction, goes on to say, "making of it"—referring especially to his very long cadences—"a far more florid concern than comports with good judgment and propriety, however beautiful, for the most part, what he does, abstractedly." This song, '*Höhenlinden*,' was subsequently taken up by Mr. Millar of Bath, an able tenor singer, and whose excellent performance of it—with an orchestra, also, led by Mr. Loder—attracted abundant applause in the concert room, and encomium in the journals. The composer, however, is not aware whether his song was ever honoured with a repetition at Bath. The writer is fain to conclude—as may be inferred from the foregoing observations—that, however few, at this day, are the composers of English concert songs, abstractedly, i. e. having no connexion with church or stage—neither oratorio or opera songs; still, compared with what the retrospect into former time affords, of this branch of composition, (and which, as the writer has already expressed his belief, amounts to little or nothing, if viewed conformably to that abstract quality, above imagined) those few completely outnumber our concert song-writing ancestors; adding also, to the advantage in *number*, such important accession to orchestral effects, from the increased, and still increasing, powers of instrumentation, as those of old time have, certainly, never dreamt of.

[Mr. Webbe desires to acknowledge the Editor's obliging suggestion to peruse the compositions of Messrs. E. Loder, and Barnett, &c., which he shall anxiously take the earliest occasion of doing.]

MISERIES OF MUSICAL LIFE.

GROAN 1ST (DILETTANTE).—Going to the King's Theatre on seeing a tempting bill of fare—'Il Don Giovanni,' 'Il matrimonio segreto,' &c.—and complacently hugging yourself upon having actually secured a seat on the second row, notwithstanding your having battled your way through a host of minacious elbows, to the imminent discomfiture of your intercostal muscles;—suddenly finding the opera changed, (owing to the indisposition of the prima donna—videlicet a non-payment of salary) and 'Olivo e Pasquale,' or 'La Donna del Lago,' or something equally hacked, performed by hacks, put up as a substitute. N.B. You have in the liberality of your joyous anticipations just spent two shillings on a book of the expected opera; and are, moreover, lumbered with a score of said 'Don Giovanni,' or 'Matrimonio.' Mem. Thermometer 75 at sunset.

GROAN 2ND (PROFESSOR).—Pshaw! don't tell me of the dilettante's miseries; they are "trifles light as air," compared with the grievances of the professor. Think of this!—Just as you have commenced the cadence to your solo—an original, tasteful, and peculiarly original one (at all events in your own estimation)—which comprises some minutely piano passages;—just in the middle of one of these to find that the remainder of the words have been printed on the second page of the programme; so that the whole audience are simultaneously employed in turning over the leaf—thereby making the room one rustle and flutter.

GROAN 3RD (DILETTANTE).—Straining all your faculties to catch the low sweet notes of Cinti Damoreau, (who never yells like a savage) and finding that you receive her passages only by instalments, owing to the barking of a fellow immediately in your rear, with a cough like Polyphemus'. N.B. The audience jammed together, as though packed by contract.

CONCERTS.

M. ALBERT SOWINSKI'S CONCERT.—The Opera Concert Room was well and respectably filled last Friday morning, to hear this gentleman's piano-forte playing. M. Sowinski possesses a brilliant as well as powerful finger, and is in other respects a clever musician; though not according to our taste and judgment, in the best school of modern piano-forte playing or composition. He has yet to learn that violence is not power; and sudden and excessive contrast not the finest disposal of effect. As he is by no means too old to improve, (being apparently under thirty years of age) and that he possesses undoubted talent, we strongly recommend him to cultivate a higher class of style, both in composition and playing, than that to which he has hitherto attached himself. He played upon the present occasion three pieces of his own: 1st, a piano-forte concerto in 3 movements; allegro, adagio religioso, and rondo, in the Polish style, with orchestral accompaniments:—2nd, grand variations on the march from 'I Puritani':—3rd, fantasia, introducing airs in the style of the national melodies of Poland. The 2nd piece, in which the favourite 'Suona la tromba' was very cleverly treated, will, we have no doubt, become a popular fantasia. The ease and dexterity with which he accomplished numerous passages of great difficulty, procured for him the well-merited applause of his audience. His duet also with M. de Beriot (piano and violin) was really an admirable performance. In short, M. Sowinski gives proofs of so much energy of character, that we shall be greatly deceived if he do not speedily take his stand with the high musicians of the best class; at present he ranks only as one of the best in the second grade. Signor Puzzi played in his usually admirable style a solo on the horn; and Mr. Wright a clever fantasia on the harp. Vocalists, both foreign and native, assisted.

MR. HENRY HERZ'S CONCERT.—On Saturday Morning last, the opera room was numerously attended at this popular musician's benefit concert. We willingly allow Mr. Herz every credit for extreme brilliancy of finger, and great ease of manner in the execution of passages of extra difficulty; but we think that his compositions are mainly deficient in design, and that their general character is light, not to say frivolous: hence the main cause of their popularity. The most meritorious of his compositions is perhaps his concerto in C minor; the one he selected for his first performance on Saturday; yet even this will not bear comparison with the works of eminent piano-forte composers of the day. As a player, Mr. Herz's main deficiency is an utter want of feeling. In movements of immense flurry and *toutamarré*, he is quite at home; but in an adagio requiring real pathos and expression, he is all abroad: it is to him like another sense. In his last composition, which he wrote for, and played at, the Philharmonic concert, if we remember correctly, the melody of his andante was distributed among the wind instruments, while he himself maintained a florid accompaniment on the piano-forte. We never heard him play a slow movement finely, and this after all is the real test of a great musician. We have understood that Mr. John Cramer, at his own benefit, proposed to Mr. Herz to play a duet of Beethoven's. Mr. Herz preferred, and did play a piece of his own; and yet, upon his own ground, it was the general opinion of the best judges in the room, that he was excelled by the veteran: who certainly never dreamt of playing his music, till he was required to do so. Mr. Herz is a man of great industry, or he could never have accomplished half that he has done; and we understand that he has rapidly accumulated a large fortune; it is therefore with no compunctious visitings that we congratulate the lovers of sterling music, upon the rise of a far grander school than the one in which he is a disciple; and moreover, that his school bids fair to decline as rapidly as it rose. Mr. Herz assuredly played remarkably well on Saturday, and deserved a large proportion of the applause he received. The concert was full of omissions and transpositions. Mad. Grisi was ill, (we believe really so) and sent an apology. Messrs. Nicholson and Willman were to have played a duett, but the latter gentleman we are sorry to hear is very unwell. Messrs. Ivanoff and Balfe were to have sung 'Li marinari,' but they substituted 'Quando di.' Miss Woodyatt and Mr. Parry Jun. sang with much sweetness, 'Love in thine eyes,' and Miss Bruce, Haydn's spirit song. Mr. Mori led; and Sir George Smart conducted.

MR. PAPE'S SOIRÉE. A very delightful musical evening was passed at this gentleman's establishment in Frith Street, on Saturday last, where many eminent professors assembled. Among them were Messrs. Moscheles, Thalberg, Servais, Lipinski, and Sedlatzek. Miss Clara Novello, and Herr Kroff, also assisted in the entertainment. The principal object in giving the soirée was, that Mr. Pape might exhibit the new construction of his piano-fortes; and which present so many advantages, that in the course of a few years, they have become generally adopted in France. Mr. Pape, in short, is the Broadwood of the French capital. He is by birth a Hanoverian, and formerly worked in London. He now carries on in Paris one of the largest manufactories for this class of musical instruments. His various inventions and improvements (as we shall presently show) evince the possession of a mechanical skill above the ordinary grade. At the last "Exposition" in 1834, the Government awarded him the first gold medal. The Society of Encouragement in their report gave him the superiority over all his competitors; and the Academy of Fine Arts testified his success by a similar document, from which the following is an extract.

"The advantages which these newly-invented pianos offer, are the following:—they unite more richness as well as sweetness of tone and power, to a greater solidity and less external size. One of the greatest defects in the old

system, against which the manufacturers have struggled in vain for the last twenty years, arose from the mechanism being placed beneath the sounding board; whence it became necessary, in order that the hammers might strike the strings, to form an opening in the sounding board, by which the solidity of the instrument was more or less compromised. Endeavours had been made to remedy this effect by double bracing, so as to prevent the resistance of the strings; but complete success had never attended these attempts: and as to the opening in the sounding board, and the injurious influence it had in diminishing the tone of the instrument, it was impossible under such a system to obviate it. With such difficulties therefore, it became necessary to change the whole plan.

"In the new invention of Mr. Pape, the mechanism of the instrument being placed above the sounding board, the two blocks now form but one; since they are, as well as the sounding board, directly united, and without any opening whatever; by which arrangement such a solidity is obtained, that it is next to impossible for the sounding-board or block to give way—a circumstance of very frequent occurrence in pianos constructed upon the old system. Besides, the keys communicating more immediately with the mechanism of the instrument; and the hammers striking the strings from above, against the bridge and the sounding-board, there results a much greater power and clearness of sound, as well as a greater facility in execution. The strings likewise being pressed by every stroke of the hammer upon the bridge, retain the instruments in tune a greater length of time than in the old pianos, in which the strings were continually being lifted up. A fortunate circumstance in the present invention is, that it requires much less solid wood; and the iron bars which they were compelled to make use of under the old plan, have been entirely laid aside." The report in favour of this new construction, was signed by Cherubini, Lesueur, Boieldieu, Auber, Paer, and Berton.

In addition to the mechanism described above, Mr. Pape has made a considerable improvement in the form of some of his instruments. Not only have we the old-fashioned square and grand pianos, but there are others in the shape of both oval and round tables, and they are intended to be used as such, and to stand in the centre of the drawing room. This adaptation of the piano to domestic utility as well as ornament, appears to us a very happy thought.

Mr. Pape has also displayed his mechanical ingenuity in constructing spring casters for his instruments; by which contrivance they always remain perfectly level. And lastly, he has invented a spiral saw, by which he is enabled to cut veneers from every kind of wood, and even ivory, in such dimensions that they may be made to cover the surface of his pianos without the necessity of resorting to joinings. At the "Exposition" in 1827, to show the perfection of this machine, he veneered an instrument entirely with ivory. He was enabled to procure sheets of from 10 to 12 feet long, two of which completely covered the case. The flap contained one piece, which was 2 feet wide. This piano was purchased at 6000 francs, and sent to New York.

SIGNOR LIVERANI & MDLLE. LOZANO'S CONCERT.—The performance which took place on Monday morning in the room at the King's Theatre, opened with the duet by Rossini, 'Li marinari in Bursca.' The composition, if we are not mistaken, is either new in itself, or has lately been published in a collection of pieces by that popular master. It has a highly characteristic manner in the melody, and is nicely accompanied. Sigs. Ivanoff and F. Lablache sang it very well. Signor Tamburini repeated the air from Mercadante's last new opera, 'I Briganti' ('Ove a me') which he introduced at Signor Benedict's Concert. It appeared to us to have but little decision or consistency in the melody, and to be smothered with ornament—a defect which the singer is never disposed to mitigate; for, when not exhibiting a roulade, he resorts to a shake (and that by the way is not a good one); and

lastly, when not performing the legitimate shake, the tones of his voice constantly vibrate. This utter absence of repose, is, to our feeling, very irksome. No one of the foreigners so quickly wearies us as Signor Tamburini. With a noble organ, he fritters it away upon unworthiness. It has no simple and sustained grandeur, but is constantly flying off into small divisions of its parts. It reminds one of the character of Mr. Soane's architecture, in which fine opportunities for displaying the effects of a simple and severe beauty, are perpetually avoided. Grand lines are uniformly broken up with little mean excrescences. It is the very antipodes of the Grecian principle, and both styles of ornament are uniformly employed for every purpose of art, without any regard to the character or sentiment of the composition or building. Signor Liverani performed a fantasia upon the clarinett, in which he introduced the different subjects which occur in the duett ('Dove vai') in the *Guillaume Tell*. Signor Liverani has obtained a considerable command over his instrument, and produces a tone of extraordinary power; he has not, however, either the sweetness of tone, or the exquisite cantabile of Mr. Willman. After this performance, Mdle. Lozano sang an air from the *Torquato Tasso* of Donizetti, ('Trono e corona involami'). The young lady, who is a Spaniard by birth as well as by feature, possesses a voice of some flexibility, and much power: the quality of it, however, is peculiar, and we think not very agreeable. She has been instructed 'after the most straightest sect' of the modern Italian school of singing, and we venture to predict, will receive high patronage. Mad. Grisi also repeated the air, 'Ha; tu m'ami,' from the *Briganti*, which she introduced at Signor Benedict's concert, last week. She sang it remarkably well, but it is a curious composition; and, so far as we could catch the words, was as much in character, as if it had been set to the sale of cucumbers. Eccentricity, and not sweetness of melody, seems to be the order of the day. At the same time, we candidly acknowledge that Mercadante is not on the lowest form in the Rossini school. He has written some agreeable melodies, and his instrumentation is not unfrequently musician-like. From the specimens we have heard of the '*Briganti*,' (his last opera) we do not think it will prove to be his best. Mr. Mori played a pretty little fantasia of his own composition. The quartett, '*A te o cara*,' from the *Puritani*, sung by Miss Trotter, Signors Rubini, F. Lablache, and De Angioli, concluded the first Act. Signor Rubini is the tutor of this young lady, and no abler exists; but, (not to quote profanely) 'Paul may plant, and Apollas may water.' As Audrey would say, 'The gods indeed have not made her "musical." ' We quitted the concert after this piece was performed.

SIGNOR VERINI'S CONCERT.—We arrived on Monday morning at Willis's Rooms just in time to hear the Signor's fantasia on the Spanish guitar, consisting of the favourite airs from Bellini's *Puritani*: '*Sono vergin vezzosa*,' and '*Suona la tromba*,' of course among the number. The guitar is just calculated for the space of a sentry box; or the back room of a shopkeeper in the Burlington Arcade; or the tap of a hedge-ale-house; or the drawing room of a cottage ornée (seven feet by five); or the cabin of a lugger boat; or the stall of a stocking-footer, or cobbler; or any other the smallest architectural construction that hath entered the mind of man to edify: but in a spacious concert room it is even worse than contemptible; it is irritating also, particularly if decently played; for one resents the time and pains that have been expended to attain even that decency of execution upon an ungrateful tingling box, not superior in tone to a child's musical cart. It is a *sneaking* instrument; you work at it like a mule, and it pays you in farthings. Eulenstein's Jews' harp, rises into sublimity when compared with it. By the way, we once heard the question seriously put, whether this was the instrument that hung upon the willows by Babylon streams. Fancy Asaph the recorder, in procession up the temple with a Jew's harp; or David the royal

minstrel, when he 'danced with all his might before the ark.' The guitar has nothing to recommend it, but the association it brings with Spanish and Italian poets. Boccaccio and Ariosto, Guarini, and the melancholy Torquato, Lope de Vega, and the solemn Calderon, all doubtless serenaded their cruel fair ones on the guitar; and the men hallow the instrument. The lute rises into a 'constellatory importance,' when touched by the fingers of Surrey, the gallant, in praise of the fair Geraldine, and we are content to listen (in thought) to the strain: but if an angel with a guitar, were to stroll up Dean-street in a satin cloak, 'sky-tinctured in grain,' and a feather in his cap twitched from his wing, his 'divine harmonies' would have but little weight with us. We hate the guitar; and having confessed our impatience, are not exactly calculated to 'give the honour due' to Signor Verini's performance, which nevertheless appeared to be pinching and pains-taking. Mr. Wilson followed with the *Adelaida* of Beethoven, and which only required somewhat more of passion to be a delightful piece of singing. Madame Caradori and Signor Giubilei sang the 'Di capricci': the former feebly, owing no doubt to her recent illness; the latter with spirit and effect, although apparently under indisposition. The first part was concluded by Miss Verini, (pupil of the conductor, Mr. Perez) who played a fantasia by Herz on the piano-forte. The young lady who seemed to be about fourteen or fifteen years old, played with good execution, neatness, and precision; and from memory. Between the acts, Signor Pistrucci improvised upon a subject given him—'La Patria.' His ideas flow with remarkable fluency, and frequently with elegance; but the effect of his delivery would be improved, if he were to recite, and not sing his verses: the sense of them would be more readily followed, and he would obviate a feeling of the ludicrous, (to which an English audience especially incline,) from the inharmonious quality of his voice. Mr. Ribas performed a fantasia of his own on the flute; a graceful piece of writing, which he played with delicious tone and neat execution. Mr. Bennett sang an aria—but what we cannot recall: like Nebuchadnezzar's dream, 'the thing has gone from us.' Mrs. Smith and Miss Wyndham sang a duet from the 'Norma' of Bellini; Messrs. Blagrove and Holmes played at duet for the violin and piano-forte, by Osborne and De Beriot. The composition, which is a very charming one, instinct with lovely melodies, would have gone better, if Mr. Holmes had not rendered his instrument so vehemently insubordinate. Those spiteful snappings too on the upper keys, (one of the ugly features of the Herz school) are excessively painful to bear. In other respects, Mr. Holmes played extremely well, and Mr. Blagrove, as he always does, with nice tone, feeling, and expression. We left the room after this performance.

STEPNEY CONCERTS. On Wednesday, the 22nd instant, an excellent Concert was given here by Mr. Praeger. The performers engaged were Miss Clara Novello, Miss S. Praeger, Mr. Turner, Mr. Purday, and Mr. Alfred Novello; the instrumentalists were, Mr. and Master, and Miss Praeger, (violoncellos and piano-forte;) Mr. Bark, (flute;) Mr. Dando, (violin;) and Mr. Harper (trumpet). Mr. Dando led; and Mr. Severn conducted. The selection was an excellent one, and the whole performance gave general satisfaction.

MR. HANDEL GEAR'S CONCERT.—The whole space of Willis's Rooms was filled on Monday evening by the friends of this gentleman, who sang, and never better, 'L'Addio di Marinar,' by Signor Benedict; that most accomplished accompanist presiding at the piano: and who previously performed his own rondo in the most brilliant style. The fortes were not bangs; and the ascending passages did not conclude with those detestable snaps, against which we shall omit no occasion to protest. Mr. Ole Bull played his concerto in three movements, which he introduced upon his first appearance in this country. The 'Adagio sentimentale' might be compared, for plaintive sweet-

ness, to the wailings of the little Ariel, while imprisoned in the thick-ribbed pine-tree. It is a very sweet movement. M. Cottignies played a solo on the flute, and Mr. Chatterton a fantasia on the harp. The vocalists were Miss Clara Novello, who sang 'Let the bright Seraphim,' accompanied by Mr. Harper; and Jack o' Hazeldean, in which she was unanimously encored. Miss Birch sang a piece of Donizetti's—much better than it deserved; Miss Bruce, 'Auld Robin Gray;' Miss K. Robson, an air from the Sonnambula; and Miss Dickens, 'She never told her love,' (Haydn.) With the exception of Messrs. Ole Bull and Benedict, not one of the foreigners whose names were inserted in the programme made their appearance. The public will do well, upon a future occasion, to remember this contemptuous behaviour.

MISS A. NUNN'S CONCERT.—A large and fashionable audience assembled at the Hanover-square Rooms on Monday evening, to congratulate this young lady upon her debüt before the public. She possesses a soprano of much power, with facility of execution, and which, with judicious management, will doubtless rank her highly among our native vocalists. She was assisted by Mmes. Birch, Lindsey, Maggioni, and Salvi; Signors Ivanoff, Pantaleoni, Berrettoni, Marani, Du Val, A. Giubilei, and F. Lablache. The instrumentalists were, the two Roekels on the piano-forte, Remy on the violin, and Ribas on the flute. Signor Carrara conducted. The audience seemed much pleased with their entertainment.

CURIONI & Co. gave a concert in the Great Room, Opera House, on Tuesday morning, which was crowded. The usual vocalists assisted, and the usual pieces were sung, with the exception of Lablache, who gave Handel's 'Lascia amor' with great spirit. 'Homage to Bellini,' selected, arranged, and composed by Bochs, proved effective, particularly a quartet at the end. The performance was too long by an hour or more; why will people who give concerts be guilty of this egregious error? There is an old saying, "Too much pudding," &c. &c.—so it is with music; one piece kills the other; and it is impossible for the most voracious musical gourmandiser to digest more than his memory is capable of retaining. There is another excellent old saying, "Always rise from table with an appetite"—so with concerts; how much greater the gratification to return home charmed, delighted, and ready to start off again to enjoy an *encore* of the pleasure, than to creep along, quite languid and exhausted, the ear palled with unmeaning roudades and meretricious flights, mis-called ornaments, and the total absence of the soul of music—melody!

SACRED HARMONIC SOCIETY.—The performance of 'The Messiah,' in aid of the funds of the Protestant Dissenters' Charity School, in Jewin-street, took place in Exeter Hall, last Tuesday evening. The audience must have been composed of nearly 2000 persons, for the room appeared to be quite full. The principal performers were, Miss Birch, Mrs. Pearce, Miss Frances Johnson; Messrs. Robinson, Turner, Brockley, J. Alfred Novello, Foord, and the Harpers, (father and son.) Leader, Mr. G. Perry; Conductor, Mr. Surman; Organ, Mr. W. Miller. The organ used at the Festival, was kindly granted by Mr. Gray for this occasion. Little that is new can be offered respecting a performance of 'The Messiah;' nevertheless it would be unjust to close our notice of the present performance, without complimenting Miss Birch upon her delightful manner of singing the first part of 'He shall feed his flock,' (in which she was encored) but why did she leave out the previous recitative? Miss Birch evidently improves every time we hear her. There is a tone of good sense about her singing; and we shall be much disappointed if she do not eventually become a steady favourite. The choruses went most admirably. 'For unto us,' and the 'Hallelujah,' were rapturously encored. The performers were all amateurs, with the exception of some of the well-known professionals, who

were dispersed among the corps, and served to keep the whole together. We may avail ourselves of the present opportunity to express a hope that the directors of the Provincial Festivals will not omit, through a mistaken economy, to secure the services of the *élite* of the London chorus-singers.

MADLLE PARIGIANI AND SIGNOR MARRAS' CONCERT.—The rapidity with which our foreign visitors contrive to form a connexion in this country, is not the least remarkable feature in their character. A large proportion of our readers have in all probability heard no more than the names of the lady and gentleman at the head of this notice; nevertheless their concert, which took place yesterday, (Thursday) at the Opera concert room, was literally crowded. Madlle Parigiani possesses a contr'alto of good compass and quality. Her intonation, too, so far as we have been able to form an opinion, is very correct. We were much pleased with her style and manner of singing in the favourite duet from the 'Semiramide,' 'Bell' imago.' Her tones were clear and firm; and her expression decided and without effort. Signor Marras, who we understand is a Neapolitan, of Spanish descent, is a composer and singer both, much above the common order. His voice, a tenor of agreeable quality and moderate power, he manages with all the skill of a good artist. His style is pure and finished, without redundancy of ornament. He neither screams nor whispers. His manner of singing and accompanying himself on the piano-forte, in a very pretty barcarole of his own composition, was as graceful as it was judicious. In short, he is a tasteful musician; and, we can conceive, a delightful chamber singer. Signor Rubini afterwards sang an air by Signor Marras, but with such strange and sudden alternations of forte and piano, and each in the extreme, that we derived no gratification from the performance. Mr. Mori played delightfully a fantasia of his own; and Signor Puzzi breathed forth some divine tones from his horn. The other artists named in the programme, (for we stayed but a short time,) were Mesdames Grisi and Assandri, (who positively raved the 'Deh con te' from Norma) Caradori, De Angioli, Salvi and Lozano: Signors Ivanhoff, De Val, Pantaleoni, Marani, Giubilei, Berrettoni, Balfe, and the two Lablaches. Signor Benedict, pianoforte; Signor Liverani, clarinet. Signor Costa conducted.

PROVINCIAL CONCERTS.

ANNUAL SCHOOL CONCERT, AT MESSRS. WRENSHALLS' MUSIC ACADEMY, LIVERPOOL.—This concert was performed by the young ladies of Messrs. Wrenshalls' Logierian Academy, on Thursday last (the 16th), in the presence of more than three hundred of their friends, constituting an elegant and fashionable meeting. The instruments used in the concerts, (besides the organ for occasional purposes) were one horizontal grand piano-forte, two upright grand, three semi-grand, and nine square ones, the combined effect of which was extremely fine and powerful. At one moment a very young pupil gratified her auditors by a brilliant *capriccio*, (yet in manuscript) the composition of Mr. C. L. Wrenshall, introducing the air of "Ye banks and braes," and at another period Mozart's overture to 'Le Nozze di Figaro,' burst upon the ear, played by seventeen pair of busy hands, in a bold *presto* style. Now, we were charmed by a single effort in Kalkbrenner's variations on 'Di tanti palpiti'; then, by another successful display in Hummel's grand concerto in A minor; now, by a grand quintetto of Beethoven's, in which the beauty and power of genuine music were impressively developed; then by a triumphant performance of a rondo duet by Ries; and last, not least, as a concerted piece, Rossini's favourite overture to 'Semiramide,' given with beautiful effect of light and shade, simplicity, and grandeur.

We have named Beethoven but once in this hasty sketch; but his compo-

sition afforded two fine treats on this occasion, and the circumstance brings us to remark on Messrs. Wrenshalls' success in contributing to the advantages which society is reaping from the delightful subject of their study. It is not many years ago that the genius of Beethoven was so little felt or understood, that even professors comparatively neglected his productions for others apparently more attractive. Every day, however, his merits are more and more appreciated, precisely because music is increasingly understood and enjoyed; as in the case before us, pupils who have had, in some instances, only three years' instruction, and, in the most extraordinary, only about four years' instruction, are enabled to see exalted beauties in the science, which previously would have passed unobserved; and, here, therefore, we may see encouragement for efforts which are rewarded at every step, in a path always promising still farther and more elevated results.—*Gore's General Advertiser.*

CHIT CHAT FROM THE CONTINENT.

Vienna.—Great activity reigns here. The company is rich in talent of the first order. Madame Tadolini improves every day; she has met with great success, and indeed sang divinely, in Donizetti's 'L'Elisir d'Amore.' She was supported by Mme. Schroeder Devrient, Genero, and Galli. A new arrangement of 'Nina,' by Coppola, was both feebly executed and received. 'Il Corsaro,' by Galzerini, 'L'Inganno felice,' 'L'Adelina,' and 'Belisario,' have succeeded.

Stuttgart.—A new comic opera, in three acts, called 'The power of Song,' composed by Lindpainter, has been produced here. Hitherto this musician has treated serious subjects only; public curiosity, therefore, was strongly excited to witness his success in his first attempt at comic writing. The result has surpassed every expectation. The piece went off triumphantly. Independently of several vigorous concerted movements, it comprises some delicious melodies, which have produced an impression upon the public, justifying the title of the opera—'The power of song.' All the airs are lively and alluring, displaying the stamp of neatness which characterise the *French romances*, and which rapidly sink into the memory of the public. Moreover, Mr. Lindpainter has avoided that negligence with which the Germans are chargeable, whenever they attempt what is called light and easy music. For these composers are accustomed to consider the comic opera as a thing beneath the gravity of a German; or as a facetious self-committal, which a man may perpetrate once during his life, in order to show that he is capable of spirit and vivacity when he is so inclined. Lindpainter has understood what was required of him: he has written light music, without compromising the dignity of style which appertains to a composer of real talent. All the vocal department is richly scored. There are charming duets, delicious trios, and even a romance, full of grace and sweetness, which will not be long in emigrating beyond the Rhine; for the words are French, and the melody to which they are adapted must please every French ear. The following is the burthen of the song:

"Combien j'ai douce souvenance
Des lieux chéris de mon enfance!
Hélas! qu'ils étaient beaux, ces jours
De France!

—*Paris Correspondence.*

MISCELLANEOUS.

BEETHOVEN'S MONUMENT.—We have heard that Mr. Moscheles is desirous of getting up a concert for the purpose of contributing to the testimony in honour of that sublime musician.

BRUNSWICK.—A Festival of Music, on a very grand scale, will take place here on the 6th, 7th, and 8th of July.

The celebrated REICHA, professor of composition at the Conservatoire of Paris, lately died, after a short illness. He was greatly beloved by his pupils.

MELODISTS' PRIZES.—The silver goblet was awarded yesterday, to Mr. Hobbs, for the best approved song, and a premium of five guineas was presented to Mr. Parry for the second best. The first song was sung by Mr. Hobbs, accompanied on the piano-forte by Sir G. Smart. The second was sung by Mr. Wilson, accompanied by Sir G. Smart.

CHAMBER CONCERT.—We are gratified to perceive by an announcement that Mr. Ole Bull will afford the lovers of quartett playing a treat next Wednesday at the London Tavern; where he will perform in a quartett of Mozart and Beethoven. He will be supported by Messrs. Dando, 2nd violin; Hill, viola; and Servais, violoncello.

CHIPP'S DRUMS.—Some mischievous fellow cut the heads of Chipp's valuable drums, at the Opera House, on Saturday evening, into pieces—what wantonness!

MOZART'S ACCOMPANIMENTS.—A would-be connoisseur in music, after attending the performance of Handel's Messiah at a country festival, said,—“I wish they would not add Mozart's accompaniments, for they make the oratorio so confoundedly long”!

VOCAL SOCIETY.—We are happy to learn that the members of the Vocal Society intend to continue their endeavours next season, to bring before the public the classical works of eminent composers, without regard either to name or country. The concerts will commence earlier than they did last year, to prevent interference with others.

Would not *four* performances answer better than *six*? The subscription, of course, to be in proportion; then the series might conclude before the Philharmonic or Societa Armonica concerts commence.

Mr. and Mrs. Wood have returned from America, after a most successful professional career; it is said, that they intend to reside at a farm in Yorkshire, which they have purchased.

Miss Rainforth, Harley, Bennett, and Parry jun., are engaged by Mr. Braham for the ensuing season at the St. James's Theatre; when classical operas will be performed, in which the British Apollo himself will sustain parts. If Mr. Parry prove as good an actor on the stage as he is in the ante-room at a concert, Mr. Braham will have reason to congratulate himself upon having secured the assistance of a delightful singer, and no ordinary humourist.

MARIOTTI.—We were misinformed respecting the discharge of this veteran from the Ancient Concert orchestra this season. He was retained and paid as usual; and the Directors of the Philharmonic Concerts paid him, although he was not called upon, in consideration of his great age, to attend the performances, except as a spectator.

ROYAL SOCIETY OF MUSICIANS.—At a general meeting of this Society, the most grateful thanks of the Institution were ordered to be entered on its records to Her Most Gracious Majesty the Queen, for her kindness and benevolence in honouring the annual performance for the benefit of the Society with her presence. The best thanks of the meeting were also voted to the Royal and Noble Directors of the Ancient Concerts, for their continued support and patronage. The meeting likewise acknowledged with gratitude the zeal and unwearied exertions of Mr. Parry, the Honorary Treasurer; also the valuable services of Mr. Wood, the Secretary; and Mr. Watts, the Collector. A second subscription of ten pounds was collected among the members,

towards the statue of their late Patron, King George the Third. The unanimous thanks of the meeting were voted to the Chairman, Mr. W. Dance, for the able manner in which he conducted the business of the day, although an *octogenarian*!

ROYAL ACADEMY OF MUSIC.—A grand fancy-dress ball took place at the Hanover Square Rooms, on Friday last, for the benefit of this Institution, under Royal and very distinguished patronage, but under the immediate direction of Lord Burghersh, Chairman of the Committee of Management. There were upwards of a thousand persons present, dressed in most costly costumes; Weippert's band, consisting of forty-five excellent performers, played quadrilles, waltzes, galopades, &c., &c., in a very superior manner. The *Vocal Galope* was encored; the effect of which is very pleasing and novel; for, while the performers on the stringed instruments play, they sing a kind of burthen "la, la, la," on the harmony of the key note and its dominant. The last concert of the season took place this morning at the Hanover Square Rooms; of which we shall give a notice in our next number.

Mr. Curtis, of Soho Square, founder of the Dispensary for Diseases of the *Ear*, was unanimously elected *Aurist* to the Society;—a very fitting officer for a musical institution.

MALIBRAN will not attend any of the approaching musical festivals; for the terms asked, owing to her engagements abroad which she must give up, were too enormous to be entertained for an instant.

HYMN TO GOD.

In thy large temple—the blue depth of space,
 And on the altar of thy quiet fields,
 (Fit shrine to hold the beauty of thy love)
 Great Spirit! with earnest cheerfulness I place
 This offering, that a grateful heart now yields.—
 For all those high and gracious thoughts that rove
 O'er all thy works; for all the rare delights
 Of eye and ear—harmonious forms, and strains
 Of deepest breath; for this ensuing Spring,
 With all its tender leaves and blossoming,
 And dainty smells that steam from dropping rains:
 For sunny days, and silent shining nights:
 For youth, and mirth, and health; though dash'd with smarts,
 (As luscious creams are ting'd with bitterness:)
 For hope—sweet hope! unconscious of alloy:
 For peaceful thoughts, kind faces, loving hearts,
 That suck out all the poison from distress:—
 For all these gifts I offer gratitude and joy.

CHARLES COWDEN CLARKE.

NOTICE TO CORRESPONDENTS.

"A Subscriber" (for whose agreeable letter he will accept our thanks) is quite correct in guessing our motive for not noticing the individual which formed the subject of his letter. There is a class of persons, who with quick faculties and oblique conduct are so irrepressible, that "lashing" only lifts them into more extended notoriety. Like India rubber balls, the harder they are thumped the higher they bound.

Operas, Concerts, &c. during the Week.

SATURDAYOpera, King's Theatre, "I Briganti," Mercadante.
 MONDAYSignor Ivanoff's, King's Theatre, Morning.
 TUESDAYSignor Giubelei's, King's Theatre, Morning. Opera.
 WEDNESDAYM. Ole Bull's Chamber Concert, London Tavern, Evening.
 FRIDAYMad. Lodese's, King Theatre, Morning.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Bellini's Dernière Pensée Musicale BALLS
 Burgmüller's Encouragement aux
 Jeunes Pianistes, No. 3.....CHAPPELL
 Chaulieu's Twenty-four Preludes BALLS
 Czerny's Variations on an Air
 from "La Paysanne Millionaire,"
 Duet, op. 141DITTO
 — Variations on a Theme from
 I Puritani, op. 370MILLS
 Duvernay's Variations on an Air
 from Norma, Bellini, op. 63.....BALLS
 Donizetti's "L'Elisir d'Amore,"
 Duets, by W. Watts, Book 1...MILLS
 Herz's Introduction and Rondo..BALLS
 — Rondo on a favourite French
 Air.....DITTO
 — Theme original.....DITTO
 — Favourite March, fingered..DITTO
 La Variété, pleasing and improv-
 ing Melodies for Piano-forte,
 S. BryanMONRO
 Oriental Quadrilles. A. Fleche..WILLIS
 Strauss's Valses Universelles, Set
 8. Wiener Damen Toilet-Wal-
 zer.....DITTO
 — Ditto, Set 9, Mittel gegen
 der Schlaf Walzer.....DITTO
 — Ditto, Set 10, Carnivals-
 spende.....DITTO
 Swiss Air, on which is founded
 "By the margin," Carl Müller BATES
 The Countess of Wilton's Waltz.
 Rondo, James Pearson.....MONEO
 The Organ Waltz, arranged as a
 petit Fantasia by Carl Müller..BATES
 Weippert's Opera Buffa Quad-
 rilles.....Z. T. PURDAY
 — Les Cupidons, or Dulce
 domum.....DITTO

VOCAL.

Beethoven. Song, "Flowers and
 foliage".....WESSEL
 — Ditto, "Poor heart, why
 so restless?".....DITTO
 Erl King. Sir W. Scott, Miss
 CowellWILLIS
 Home still is home. Ballad, J. A.
 WadeCHAPPELL
 Hide me from day's garish eye.
 Handel, arranged by Dr. Car-
 nabyZ. T. PURDAY
 Jaeger Song. "It was but a
 dream".....WESSEL

Keller. "Ah could I teach the
 nightingale"WESSEL
 Naples is ever joyous and gay.
 Solo and Chorus from the Bur-
 letta of "One Hour".....CHAPPELL
 Oh cast that shadow from thy
 brow. Miss Lind CobbeWILLIS
 The Mariner's Duet, English
 words to "I Marinari," Ros-
 sini's Soirées MusicalesDITTO
 The Bard of Judah. Clarke,
 Sloman.....WYBROW

FOREIGN.

Come lieto a questo seno. Pacini CHAPPELL
 Devin Profeta. Air and Chorus,
 Rossini.....WILLIS
 E mio Germano. Trio, Rossini..DITTO
 Egli riede. "Gemma di Vergy,"
 Donizetti.....MILLS
 Nel passo il più tremendo. Prayer
 for 4 voices, from Vacaj's Gio-
 vanni Grey ..WILLIS
 Per scacciar la sua mestizia. Du-
 etto, RicciMILLS

SACRED.

Celeste Providenza, Trio. Rossini WILLIS
 God moves in a mysterious way.
 E. IselinMILLS
 Lord, to thee each night. Handel,
 arranged by Dr. Carnaby ..Z. T. PURDAY

HARP.

Air, March, and Chorus, from "Il
 Pirata," E. J. Neilson.....Z. T. PURDAY
 Era felice, from "Andronico,"
 Ditto.....DITTO
 Huntsman's Chorus, from "Stra-
 niera," DittoDITTO
 Le faccio un inchino, from "Il
 Matrimonio," DittoDITTO
 Two Mazurkas from the "Zauber
 Rose," DittoDITTO
 Valse du Duc de Reichstadt, Ditto DITTO

MISCELLANEOUS.

Chopin. "La gaieté," Polonaise,
 Piano-forte and Violoncello....WESSEL
 Forde's Italian Airs, for 2 Flutes
 and Piano-forte, 12 Books.....COCKS
 — Mayseder's Divertimento, for
 2 Flutes and Piano-forteDITTO
 Mercadante's "L'ha sbagliata,"
 Bochs, Harp and Piano-forte..MILLS

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